From Fairy Tale to Film Screenplay

Working with Plot Genotypes

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The Little Red Riding Hood Genotype in *Psycho* (1960)

> Fear isn't so difficult to understand. After all, weren't we all frightened as children? Nothing has changed since Little Red Riding Hood faced the big bad Wolf. What frightens us today is exactly the same sort of thing that frightened us yesterday. It's just a different wolf. This fright complex is rooted in every individual.[1]
>
> Alfred Hitchcock

One of the constant refrains in the film criticism about Alfred Hitchcock's *Psycho* is the sheer unexpectedness of the murder of Marion Crane at the hands of Norman Bates. For example, in his study *Hitchcock's Films, Revisited* (2002), Robin Wood says that "so engrossed are we in Marion, so secure in her potential salvation, that we can scarcely believe [this murder] is happening".[2] Wood adds that Marion's death strikes us as "irrational" and "useless"; the shower bath murder is "probably the most horrific scene in any fiction film", partly because of its sheer "meaninglessness".[3] In some ways, however, this reaction is misplaced. The audience *has* seen this shocking denouement before. After all, this is the way in which Charles Perrault concludes his version of *Little Red Riding Hood*. Once this is pointed out, the reason why this Eighteenth Function has proved so popular should become evident: the screenplay of *Psycho* is the most famous instance of the *Little Red Riding Hood* plot genotype.

0. The initially marked situation

Robert Bloch's *Psycho* (1959), the novel that the screenwriter Joseph Stefano worked with when he wrote the screenplay for the movie,

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begins with the image of Norman Bates. It is an appropriate beginning because the plot eventually focuses on the character of Norman and because the events that lead up to the tragic encounter between Marion Crane and Norman Bates have their origins in a very long and twisted psychological history.

Before the movie begins, Norman Bates has committed a Crime: he has murdered his Mother and her lover. Later, the audience will discover that he is also responsible for the deaths of other young women who were unfortunate enough to stop at the Bates Motel. Even though the audience does not discover this shocking information until the moment of Recognition, it helps explain the nature of what will take place at the Bates Motel after Marion arrives for the evening. In this plot genotype, Norman Bates is the Wolf. As such, Norman cannot change his basic predatory nature. The task of the Heroine is to recognize his true identity in time or be killed in the process.

Marion's Journey

1–3. Preparation

Characters: Lila Crane; Marion and Sam Loomis
Setting: A love hotel in Phoenix, Arizona

The screenplay of *Psycho* does not begin with Norman Bates. Instead, it begins with the cityscape of Phoenix, Arizona, the camera slowly drifting through the mid-afternoon air, making its way toward a dark and dingy love hotel. Inside this love hotel, Marion Crane and Sam Loomis have just concluded an early afternoon session of lovemaking. But now Marion needs to return to work, using the excuse of a somewhat late luncheon, should her boss ask questions. But first she wants to try one more time to extract from Sam the promise that their illicit affair can take on the air of respectability.

Marion's Journey

Preparation

1. Departure

Characters: Lila Crane; Marion and Sam Loomis
Setting: A love hotel in Phoenix, Arizona

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The First Function is retrospectively executed when Marion returns to the office and is told by her colleague Caroline that Lila, Marion's sister, has gone to Tucson to do some buying and will be away for the whole of the weekend. This function is very important because when Marion Crane is murdered, her sister, Lila, will come to occupy the role of the Heroine. It is therefore important that Lila is introduced at the very beginning of the screenplay and that she is scheduled to Return shortly after Marion's murder.

Although he might look like one, Sam Loomis is not a Villain. Instead, Marion and Sam function as Heroine and Helper. They are introduced together, and later Sam will help Lila, Marion's sister, to discover what has become of Marion. As Figure 12.1 illustrates, the Second and Third Functions are executed during the course of Marion and Sam's conversational struggle over the issue of commitment.

2. Request: Marion Crane requests a more permanent respectable relationship from Sam Loomis	2. Repeated Request: Marion Crane threatens to end the relationship with Sam Loomis
3. Apparent Refusal: Sam Loomis complains that he doesn't have enough money	3. Apparent Acceptance: If finances permitted it, Sam Loomis would be prepared to commit

Figure 12.1 The complications of requesting and accepting in *Psycho*

The audience quickly discovers that Marion Crane's male lover is not a wealthy individual (indeed, Marion is paying for this love hotel); and Sam has ongoing financial obligations to both his father and his former wife. But Marion is a very attractive woman, and Sam is reluctant to lose her. If only the two lovers had sufficient funds, they might be happy together. Nonetheless, as Marion heads back to her office, the relationship with Sam is hanging by a thread. Marion does not want to continue an illicit affair, and so it seems that the relationship will soon come to an end. Before she re-enters the office, Marion can see no alternative way to resolve the difficulties.

Marion's Journey

4–8. Preparation

Characters: Marion; Marion's Boss, Tom Cassidy
Setting: The Lowery real estate office

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When she gets back to the real estate office, Marion is pleased to find out that Mr Lowery, her boss, has not yet arrived. Despite her tardiness, her boss has no knowledge of her delinquency. She exchanges pleasantries with her somewhat self-absorbed workmate, Caroline, who tells her the reason for her boss' late return: he is lunching with a potential customer. At that moment, her boss returns with the customer. The latter is a man named Tom Cassidy, an oil lease operator who is interested in buying a property on Harris Street.

Fourth and Fifth Functions: Spying and Delivery

Cassidy is a sweating, overweight man who has had a few drinks too many over lunch. Tomorrow, he intends to marry off his daughter. He tends to believe that money can take care of most of life's problems. Taking an immediate interest in the attractive Marion, Cassidy tells her that he "buys off" unhappiness. Cassidy then asks Marion whether she is unhappy.

Marion replies, "Not inordinately".

But the audience is aware that Marion is not telling the whole truth. Her shaky relationship with Sam Loomis is a major source of unhappiness. From Cassidy's point of view, this exchange between Cassidy and Marion executes Spying and Delivery. Figure 12.2 illustrates this pair of Retrospective-Reciprocal functions.

4. Reconnaissance: Tom Cassidy tells Marion Crane that he buys off unhappiness and then asks whether Mario is unhappy	4. Spying: Marion Crane witnesses Tom Cassidy flashing around a wad of bills
5. Delivery: Marion Crane replies that she is "not inordinately" unhappy	5. Delivery: Marion Crane realizes that money (perhaps even Cassidy's money) will solve her love difficulties

Figure 12.2 Reciprocal-Retrospective Fourth and Fifth Functions in *Psycho*

Tom Cassidy then flashes a large wad of bills around. At some point during the apparently unimportant banter with Cassidy, the beginnings of an extraordinary plan start to form in Marion Crane's mind. What would happen if she simply ran off with the money that the oil man is so ostentatiously waving around? Wouldn't this solve all

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of the financial problems that are currently keeping Sam Loomis and her apart? From Marion's point of view, Cassidy's flashing of the wad of cash and her sight of this cash represents Reconnaissance and Delivery.

Mr Lowery is not particularly keen to have such a large sum of money lying around the office all weekend. He would prefer to have it safely stored in the bank as soon as possible. Lowery's concerns provide Marion with the perfect opportunity to get her hands on the money. All she has to do is to volunteer to take it to the bank for safekeeping. To settle the deal, Marion complains of a headache. Taking the money to the bank is something she can do on her way home. Since he is entirely convinced that Marion can be trusted, Lowery quickly agrees; and Marion shortly thereafter exits Lowery Real Estate with 40,000 dollars, more than enough cash to finance a happy future for herself and Sam Loomis. Figure 12.3 illustrates this pair of Retrospective-Reciprocal functions.

6. Bargain: Marion Crane volunteers to take the money over to the bank, if she can leave early on account of her headache	6. Trickery: Marion Crane unconsciously plans to steal the money in order to start a new life with Tom Loomis
7. Agreement: Mr Lowery agrees to Marion's suggestion	7. Complicity: Mr Lowery appears to see Marion Crane driving her car, rather than being at home, taking a rest on account of her headache

Figure 12.3 Reciprocal-Retrospective Sixth and Seventh Functions in *Psycho*

Even so, it is not until Marion is in her own apartment that she fully realizes what she is about to do. For a time, the money sits in a pile on her bed, while Marion fixes herself up for her Journey. When the audience sees her, Marion has already packed, even though she has not yet placed the wad of notes in her suitcase.

Marion's Journey

8–10 Complication

Characters: Marion

Setting: Marion's Apartment; the Crosswalk; the Used Car Lot; the Highway out of Phoenix

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The Pivotal Eighth Function is Lack/Entrapment. Marion feels that her relationship with Sam requires money in order for it to work. This lack of money gives rise to the Desire to steal the 40,000 dollars Mr Lowery has authorized her to take to the bank. Since Marion's Desire involves deception and criminality, it cannot be voiced out loud. There is therefore no verbal Mediation. Instead, the sight of the money on Marion's bed is sufficient to indicate that she has failed to take it to the bank, as she indicated that she would. Counteraction is executed when Marion puts the money inside her handbag.

As she drives along in her car, the stolen money in her handbag, Marion encounters a number of male characters: each is a good character who merely appears to be bad. With each encounter, Marion is given the chance to revisit her decision to steal the money. The first male character is her Boss; after this, Marion meets the Patrolman; and finally, Marion meets the Car Dealer and the Mechanic. The function of each male character is to challenge Marion about the hastiness of her trip, thereby offering her the chance to reconsider and turn back. At each point, what is threatened is the re-execution of the Mediation Function: in this alternative scenario, Marion will realize the stupidity of what she has decided to do. In each case, the Counteraction to this Mediation is Marion's continued resolution not to give up her criminal intention but to continue the Journey out of Phoenix and on to what she believes is a new life.

What is interesting about this sequence is the way in which it resembles the interaction of Little Red Riding Hood and the Wolf-as-Wolf. Along the way to Grandma's House, Little Red Riding Hood dallies, by plucking flowers and chasing butterflies. In *Psycho*, each of the male characters she meets on her Journey out of Phoenix causes Marion Crane some delay. The Patrolman, in particular, mimics the Wolf-as-Wolf in the way in which he tracks Marion in a highly uncanny way, catching up and overtaking her, in and around the town of Gorman, on her Journey out of Phoenix.

Marion's Journey

11–14 Donation of information

Characters: Marion; Norman Bates
Setting: Norman's parlor at the Bates Motel

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The Twelfth, Thirteenth and Fourteenth Functions: Test, Reaction, Donation

Once she arrives at the Bates Motel, however, Marion will encounter something much more sinister: a man who dresses up in the clothes of an old woman. In this respect, Norman Bates is the Wolf-as-Grandma. And the Test for Marion is to successfully uncover the true nature of Norman Bates before it is too late. Ultimately, of course, Marion fails to do this; and it is worth asking the question why she fails. The explanation for Marion's lack of insight into the character of Norman Bates rests with her own attempt at deception. Marion is distracted by the thoughts that she has about the money hidden in her cabin. This is the reason why she fails the crucial Test.

The Test occurs while Marion is busy trying to find a place to hide the 40,000 dollars. Marion takes a long time before she decides to wrap the wad of notes up in the copy of the *Los Angeles Times* that she has brought with her. As soon as she is finished wrapping them up and placing them on the night table, Marion hears the voice of a woman coming from the big old house behind the Bates Motel. After a time, this voice is joined by a second voice, a man's voice, arguing with the first. The voice of the woman is telling the voice of the man that she doesn't want any strange girls coming up to eat in the old house.

This is the Test. Marion must successfully recognize that the two voices belong to the same person. Perhaps it is only a small surprise that she fails the Test, since it is such an unusual one. After Norman Bates brings the sandwiches down from the old house, the two go into the parlor inside the Bates Motel office; and Marion leaves the newspaper containing the money in her cabin. As a result, Marion comes to believe that the Test she is undergoing has to do with the secret that she is hiding, rather than the much darker one that her interlocutor, Norman Bates, harbors. Norman tells Marion, "we all go a little mad sometimes". Then he asks, "Haven't you?"

Instead of recognizing that the question is one put by a highly unstable individual, Marion responds by acknowledging the truth of what Norman has said. Then, she thanks him. This is because Marion believes that Norman is inadvertently referring to the money Marion has stolen. In fact, of course, Norman is thinking of his own psychosis.

The identity of Norman Bates is split into two parts: there is the part of his character that remains for the time being locked up in

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the big old house behind the Bates Motel, and the part of his character that comes down to run the Motel. Marion is only given small glimpses of the intimate connection between the two parts of this personality during her conversation with Norman. The trigger for the transformation is any prolonged mention of Norman's Mother. Even at this late stage, the correct Heroic Reaction is to recognize the uncanny nature of Norman Bates, turn round and drive back home. Indeed, for her own reasons, Marion resolves to do this during the course of her conversation with Norman. But first she decides she must take a shower and perhaps sleep for the night before going back. And, by then, it is too late.

Marion's Journey

15. Spatial transference–18. Defeat

Characters: Marion; the voice of Norman's Mother; Norman Bates
Setting: The Bates Motel; the Shower in Cabin One

Reassured by her resolution to turn back, Marion decides to take a shower. Perhaps she feels the need for physical cleanliness to wash away the bad thoughts associated with the theft of the money. Marion's movement from the parlor to the shower in Cabin One executes Spatial Transference. The Struggle itself is a relatively short one. Naked, Marion cannot defend herself against the surprise attack of someone right behind the shower curtain, armed with a sharp bread knife. As the attack continues, what quickly transpires is the Defeat of the Heroine in the Struggle.

During this Struggle, it appears as though the Aristotelian sign may be the newspaper that has been used to wrap the 40,000 dollars. In fact, the sign turns out to be the note that Marion writes to herself in which she calculates the amount of money she owes, less the price of the used car that she bought on the way, a note that she attempts to flush down the toilet.

Hitchcock had a word for the sign that turns out not to be a sign. He called it a "McGuffin", "the mysterious object… that sets the whole chain of events into motion".[4] In this case, the 40,000 dollars operates much like the basket of goodies in *Little Red Riding Hood*. Faced with the choice between the goodies and the little girl, the Wolf chooses to eat the little girl. The goodies are of no importance.

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Norman's Journey

19. The Pivotal Nineteenth Function: Covering Up the Crime

Characters: the dead body of Marion Crane; Norman Bates
Setting: Out by the swamp near the Bates Motel

At the Pivotal Nineteenth Function, Norman Bates attempts to Cover Up the Crime by mopping up Marion's blood, removing the evidence of her stay at the Bates Motel, placing Marion's dead body in the trunk of her car, and finally sinking the car beneath the water in the swamp near his house. Interestingly, however, this Pivotal Nineteenth Function is Irresolute. This is because when Norman Bates carries out this function, the majority of viewers still believe that the murder is the responsibility of his Mother rather than an act by Norman himself. It is only with the Recognition and Exposure Functions that the Pivotal Nineteenth Function will be fully resolved.

In *Little Red Riding Hood*, the death of the Heroine takes place on the bed of the Grandmother at the hands of the Wolf. Although she is briefly drawn toward the big old bedroom in the Bates house on the hill by the sound of what appears to be the voice of Norman Bates' Mother, Marion Crane never reaches it. Instead, Marion faces death in the shower.

Nonetheless, the logic of Spatial Transference dictates that the true identity of Norman Bates' Mother, like the true identity of the Wolf-as-Grandmother in *Little Red Riding Hood*, is to be discovered in the bed. This is why the characters who come after Marion Crane, including Arbogast, Sam Loomis and Lila herself, are all drawn toward the Mother's bedroom in the old house behind the Bates Motel.

Lila Crane's Journey

20. Return

Characters: Lila Crane and Sam Loomis; Detective Arbogast
Setting: Sam Loomis' hardware store

In *The Poetics*, Aristotle speaks of the importance of blood relations to the logic of both tragedy and comedy. Aristotle suggests that the events that are most apt to arouse pity or fear are when people do something to those who are genetically connected to each other.[5] It turns out that the reverse of this is also true: the ones who most

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care about you are those who are genetically connected to you, too. In Marion's case, the person who is most closely connected to her is her sister, Lila. That is why Lila becomes the Heroine, in the wake of her sister's murder. For his part, Sam Loomis can only function as a Helper, perhaps partly because his relationship with her was an illicit one.

The plot genotype of *Psycho* bears out these important Aristotelian considerations through the substitution of Lila Crane, the sister of the dead Marion Crane, for the Heroic Difficult Task sequence. The Difficult Task is related to the Pivotal Nineteenth Function: it is to Uncover the Crime by finding out what has happened to Marion Crane. The series of plot sequences that make up Act III of *Psycho* involve a repeated movement from Anonymous Arrival through to Difficult Task. The Difficult Task is to find out what happened. The failure to solve the Difficult Task causes the plot sequence to flip back, as it were, and recommence with a new Anonymous Arrival.

The most important consideration here is that only the Heroine can carry out the Difficult Task. Each of the other characters who try to perform this function will fail. But there is a second wrinkle involved: the dual identity of Norman Bates as both Norman and as Mother means that the Difficult Task will alternate with Spatial Transference, before the two converge in the final shocking scene in the fruit cellar.

During the Difficult Task sequence, a variety of characters will talk to Norman in order to try to find out what has happened to Marion Crane and to convince Norman to allow them to talk to his Mother. Each of these characters will be convinced that the mystery of Marion's disappearance is related to the stolen money. These actions will take place at the reception desk in the Bates Motel.

During the Spatial Transference sequence, a couple of characters will try to reach Norman Bates' Mother by bypassing Norman Bates in order to try to find out what has happened to Marion Crane. These actions will involve each character mounting the stairs to the old house behind the Bates Motel, in an effort to reach the bedroom where Norman Bates' Mother is supposed to be.

The first Difficult Task plot sequence begins with Lila Crane's Return from her trip to Tucson and her discovery of the mysterious disappearance of her sister, Marion. Upon discovering that her sister is missing with 40,000 dollars in stolen money, Lila goes to the

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hardware store where Marion's boyfriend, Sam Loomis, works. In this sense, Lila takes Marion's place by virtue of being united or reunited with Marion's boyfriend. Because Marion is dead and so therefore cannot carry out the function of Return, her sister Lila carries it out for her. Lila functions from this point on as the new Heroine, with Sam functioning as a Helper.

21–23. Pursuit-Anonymous Arrival

Characters: Lila Crane and Sam Loomis; Detective Arbogast
Setting: Sam Loomis' hardware store

As Lila questions Sam about Marion, Detective Arbogast shows up. He has been following Lila. Detective Arbogast thus executes Pursuit-Capture, and his presence at Sam's workplace executes the first in a long series of Anonymous Arrivals.

24. Unfounded Claims

Characters: Lila Crane and Sam Loomis; Detective Arbogast
Setting: Sam Loomis' hardware store

When Sam asks the detective what his interest in Marion is, Arbogast replies, "money". Detective Arbogast's response represents the execution of Unfounded Claims. The interest of a sister in the disappearance of her sibling cannot be trumped by the interest of a detective in that same disappearance merely for monetary gain. Arbogast leaves Lila and Sam, and executes a whole series of Anonymous Arrivals at various motels where he thinks Marion might have stayed. At each motel, the failure of Arbogast to carry out the Difficult Task ensures its repetition. At the end of this brief montage sequence, Arbogast finally shows up at the Bates Motel.

Arbogast is presenting Unfounded Claims since Lila Crane, as the Heroine, must execute the Difficult Task. But Arbogast's extended conversation with Norman Bates does succeed in eliciting the crucial information that Marion Crane, using the alias of Samuels, checked into the Bates Motel briefly. The private investigator can find out little more; but as Norman invites him to watch the motel owner change the linen in the cabins, Arbogast happens to glance up at the Bates house. In the gathering twilight, Arbogast sees what looks like the silhouette of a woman sitting in the window. When Arbogast asks

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whether he can talk to Norman's Mother, Norman becomes agitated and asks Arbogast to leave.

Notification

Arbogast then makes his way to a phone booth to report on the outcome of his extended conversation with Norman Bates and notifies Lila that he will be back in an hour or so. This is a form of Notification that will allow Lila and Sam to take over from Arbogast at the point where Arbogast fails.

Arbogast's Journey

15. Spatial Transference–18. Defeat

Characters: Detective Arbogast; Norman's Mother; Norman Bates
Setting: The stairs leading to the bedroom of the Bates House

During the course of his first Anonymous Arrival at the Bates Motel, Arbogast reached the check-in counter where he spoke with Norman Bates. When he returns, Arbogast executes a different plot sequence: from Spatial Transference to Defeat. Arbogast does this by attempting to gain entrance to the big old Bates house in order to talk to Norman Bates' Mother. But Arbogast never makes it into the bedroom to discover the secret that Norman Bates is hiding from the world. Instead, Arbogast meets with death, as he climbs the stairs leading to the bedroom.

Sam's Journey

23. Anonymous Arrival

Characters: Sam Loomis; Norman Bates
Setting: The Bates Motel

The failure of Arbogast to Return after three hours causes Lila and Sam to become worried. After a brief debate, Sam leaves alone to head up to the Bates Motel to find Arbogast. Sam's arrival at the Bates Motel executes Anonymous Arrival again. But Sam is also presenting Unfounded Claims. Sam can assist Lila, but he cannot carry out the Difficult Task himself. As Sam glances up at the old Bates house, he

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also sees the silhouette of what appears to be Norman Bates' Mother in the window. Sam then calls out uselessly for Arbogast a number of times. In the meantime, Norman Bates is out by the swamp, having recently Covered Up the Crime of Arbogast's murder. When he receives no answer to his repeated calls, Sam returns to the hardware store once more where Lila is waiting.

Sam and Lila's Journey

23. Anonymous Arrival

Characters: Sam Loomis and Lila Crane; Al Chambers
Setting: The residence of Al Chambers, the Deputy Sheriff

The obvious solution to the Difficult Task is to Return once more to the Bates Motel. But the plot takes a diversion at this point. Sam and Lila decide to go to the home of Al Chambers, the Deputy Sheriff, in order to tell him what has been going on. Al Chambers, the Deputy Sheriff, also cannot execute the Difficult Task, so Sam and Lila's appeal for his assistance do not yield anything more than a phone call to the residence of Norman Bates and the news that Arbogast came, found out what he wanted and left again. The phone call to Norman Bates represents an equivalent execution of Anonymous Arrival-Unfounded Claims-Difficult Task-No Solution. During the course of the subsequent discussion with Al Chambers, however, the Zero Function will be partially executed when Chambers tells Sam and Lila that Norman Bates' Mother had been dead for 10 years. Chambers and his wife relate how Mrs Bates apparently poisoned her lover after she found out that he was married and then afterwards took strychnine herself. But since Sam and Lila are convinced that three people have testified to the presence of Mrs Bates in the old Bates house, Al Chambers voices the sentiment that if Mrs Bates is alive, there is a mystery about the identity of the woman buried in Greenlawn Cemetery.

Norman's Journey

19. The Pivotal Nineteenth Function: Covering Up the crime

Characters: Norman Bates, with the body of his dead mother
Setting: bedroom; the fruit cellar

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Norman Bates' attempt to Cover Up the Crime now involves Spatial Transference as the body of his Mother is physically carried down the stairs to be hidden in the fruit cellar. There is a further flashback to the Zero Function, as the voice of his Mother tells Norman that she will not be hidden in the fruit cellar as she was once before.

Sam and Lila's Journey

23. Anonymous Arrival–29. Punishment

Characters: Sam Loomis and Lila Crane; Norman Bates
Setting: Outside the Church; the Bates Motel; Cabin Ten; Cabin One; the bedroom in the Bates House; the fruit cellar

On Sunday morning, Sam and Lila meet Al Chambers and his wife coming out of Sunday morning service. Al tells Sam and Lila that he has been out to the Bates Motel and talked to Norman but found nothing. He does not believe that Norman Bates' Mother is there. Al Chambers tells them to come round to see him in his capacity as a lawman. It is only by making the investigation a legal one that Lila will be able to discover what has happened to her sister, Al informs them. But neither Lila nor Sam is satisfied. They decide they must go back to the Bates Motel one more time, registering as "man and wife" in order to search the whole place as best they can.

The Difficult Task of finding out what has happened to Marion Crane must be executed by Lila Crane, with Sam's assistance. As sister and sometimes boyfriend, they are the two people closest to Marion in the world. Sam and Lila's Return to the Bates Motel executes the last in a long series of Anonymous Arrivals. They book into Cabin Ten, but immediately want to search Cabin One since they have learned from Arbogast that this was the cabin in which Marion stayed.

Lila's Journey

15. Spatial Transference–19. Partial Uncovering of the Crime

Characters: Lila; Norman's Mother; Norman Bates
Setting: The two bedrooms; the fruit cellar

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While Sam tries to distract Norman, Lila makes her way up to the old house in order to speak with Norman Bates' Mother. She manages to climb the stairs and enters Mrs Bates' bedroom; but all she discovers is an empty bed with a curiously deep indentation, as though someone or something had been left there for a very long time. Lila then moves across the hallway to explore the bedroom of Norman himself.

By now, Sam has managed to rouse Norman to fury by his series of taunts about Norman's Mother. Suddenly, Norman guesses that a trick is being played on him and demands to know where Lila has gone. Norman and Sam struggle briefly, before Norman successfully knocks Sam unconscious by hitting him on the head with a pot. Norman then rushes out of the cabin and back up to the old house to find Lila before Lila can find Norman's Mother. Seeing Norman coming back, Lila decides to seek refuge in the basement. There, Lila at last sees what appears to be Norman's Mother, sitting with her back to the door. Lila touches the shape lightly on the shoulder, and at that moment the chair swivels round to reveal the shriveled-up husk of a mummified face. As Lila screams in horror, Norman Bates, dressed up as his Mother, comes rushing into the fruit cellar, armed with a raised bread knife.

Sam's Journey

25. Difficult Task–Punishment

Characters: Lila Crane; Norman Bates; Sam Loomis
Setting: the Bates Motel; the fruit cellar in the old house

But Sam Loomis is right behind him, and he manages to prize the knife out from Norman's grasp. As he falls to the floor, the wig that Norman is wearing comes loose and reveals his true identity. The Recognition is a combination of Marion's sight of Norman's Mother's mummified face followed by the sight of someone wearing women's clothing, wielding a knife. Exposure occurs when during the struggle with Sam, the wig falls off and reveals that the person dressed as a woman is in fact Norman Bates.

However, because this is such a disorienting Exposure, there needs to be an extensive retrospective explanation of the psychosis of Norman Bates. The second part of the Exposure is thus combined

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with Punishment, the sight of Norman Bates in his prison cell, now gone completely insane, alternating with the long narrative of the Prison Psychiatrist detailing what actually took place in the past.

30. Coda Function: Uncovering the Crime

Characters: the used car containing Marion Crane; The dredging crew
Setting: the swamp behind the Bates Motel

The final image is that of the used car that Marion Crane bought in order to make her escape being disgorged from the swamp. This represents the final aspect of Uncovering the Crime. In terms of the *Little Red Riding Hood* plot genotype, this corresponds to the moment when Little Red Riding Hood is pulled free from the swollen belly of the Wolf. Figure 12.4 illustrates the 29-function plot genotype of *Psycho*; Figure 12.5 shows the Cast of Characters.

Initial Situation

0. Marked Initial Situation: Before the story begins, Norman Bates kills his Mother and her boyfriend. After this, Norman successfully manages to hide his Mother's body so that it remains unburied. He also kills a number of women who come to the Bates Motel alone.

The Journey of Marion Crane

Preparation

1. Departure: Lila Crane goes to Tucson to do some buying for the weekend.

2. Request: Marion Crane requests a more permanent respectable relationship from Sam Loomis	2. Repeated Request: Marion Crane threatens to end the relationship with Sam Loomis unless he makes a stronger commitment to her
3. Apparent Refusal: Sam Loomis complains that he doesn't have enough money	3. Apparent Acceptance: If finances permitted it, Sam Loomis would be prepared to commit

Figure 12.4 The 29-function plot genotype of *Psycho*

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Reciprocal-Retrospective Fourth and Fifth Functions	
4. Reconnaissance: Tom Cassidy tells Marion Crane that he buys off unhappiness and then asks whether Mario is unhappy	4. Spying: Tom Cassidy flashes a wad of bills around
5. Delivery: Marion Crane replies that she is "not inordinately" unhappy	5. Delivery: Marion Crane realizes that this wad of bills would solve her love difficulties
Reciprocal-Retrospective Sixth and Seventh Functions	
6. Bargain: Marion Crane volunteers to take the money over to the bank, if she can leave early on account of her headache	6. Trickery: Marion Crane unconsciously plans to steal the money in order to start a new life with Tom Loomis
7. Agreement: Mr Lowery agrees to Marion's suggestion	7. Deception: Mr Lowery appears to see Marion Crane driving her car, rather than being at home, taking a rest on account of her headache

Complication

8. The Pivotal Eighth Function of Lack/Entrapment: Marion feels that her relationship with Sam requires money in order for it to work. This lack of money gives rise to the Desire to steal the 40,000 dollars Mr Lowery has authorized her to take to the bank.
9. Mediation: Marion Crane decides to steal the money.
10. Counteraction: Marion Crane puts the money in her suitcase and heads out of town rather than driving to the bank to deposit the money.

Information Donation

11. Arrival: Marion Crane arrives at the Bates Motel.
12. Test: Marion Crane apparently hears the voices of Norman Bates and his Mother arguing because his Mother doesn't want strange girls in the house.
13. Heroic Reaction: Busy trying to hide the stolen money, Marion ignores the unusual conversation and later eats some sandwiches in the parlor with Norman Bates. When Norman notes that "we all go a little crazy sometimes", Marion believes that Norman is referring to her decision to steal the money rather than to his own psychosis.
14. Receipt of Important Information: Marion Crane misunderstands Norman Bates's cryptic comment and decides to return the money she has stolen.

Figure 12.4 (Continued)

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Spatial Transference

15. Spatial Transference: Marion Crane decides to take a Shower.
16. Struggle: Norman Bates, dressed as his Mother, approaches Marion in the Shower.
17. Branding: Norman Bates attacks Marion with a sharp bread knife, cutting her.
18. Defeat: Marion Crane dies of repeated stab wounds.
19. ***The Pivotal Nineteenth Function of Covering Up the Crime***: Norman Bates apparently Covers Up the Crime of his Mother, the murder of Marion Crane, by placing her body in the trunk of a car and sinking the car in the swamp.

The Journey of Lila Crane

Return

20. Return: Lila Crane comes back from her weekend in Tucson, looking for her missing sister, Marion.
21. Pursuit: Detective Arbogast follows Lila Crane in order to discover what has happened to Marion Crane.
22. Capture: Detective Arbogast sees Lila Crane entering Sam Loomis' hardware store.
23. Anonymous Arrival: Detective Arbogast arrives at Sam Loomis' hardware store.
24. Unfounded Claims: Detective Arbogast says that he is interested in the fate of Marion Crane because of money.
25. Difficult Task: Detective Arbogast asks Lila Crane whether she knows what has happened to Marion Crane.
26. No Solution: Lila Crane says that she does not know.
23. Anonymous Arrival: Detective Arbogast goes to various motels.
24. Unfounded Claims: Detective Arbogast says that he is interested in the fate of Marion Crane because of money.
25. Difficult Task: Detective Arbogast asks various motel owners whether they know what has happened to Marion Crane.
26. No Solution: Each of the motel owners says that he or she does not know.
23. Anonymous Arrival: Detective Arbogast goes to the Bates Motel.
24. Unfounded Claims: Detective Arbogast says that he is interested in the fate of Marion Crane because of money.
25. Difficult Task: Detective Arbogast asks Norman Bates whether he knows what has happened to Marion Crane.
26. Partial Solution: Norman Bates says that Marion Crane stayed at the Bates Motel overnight but left early the next morning.

Notification

Arbogast tells Lila and Sam about his discovery and says he will be back in an hour.

Figure 12.4 (Continued)

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The Journey of Detective Arbogast

Spatial Transference

15. Spatial Transference: Detective Arbogast attempts to talk to Norman Bates' Mother by climbing the stairs leading to her bedroom.
16. Struggle: Norman Bates, dressed as his Mother, confronts Detective Arbogast on the stairs.
17. Branding: Norman Bates attacks Detective Arbogast with a sharp bread knife, cutting him.
18. Defeat: Detective Arbogast dies of repeated stab wounds.
19. ***The Pivotal Nineteenth Function of Covering Up the Crime***: Norman Bates attempts to Cover Up the Crime of his Mother by sinking Detective Arbogast's body in the swamp.

The Journey of Sam Loomis

Difficult Task

23. Anonymous Arrival: Sam Loomis goes to the Bates Motel.
24. Unfounded Claims: Sam Loomis is interested in the fate of Marion Crane because he was having an illicit affair with her.
25. Difficult Task: Sam Loomis calls out the name of Detective Arbogast a few times.
26. Partial Solution: Just before he leaves, Sam thinks he sees the silhouette of Norman Bates' Mother in the bedroom of the old house behind the Bates Motel.

The Journey of Lila Crane and Sam Loomis

Difficult Task

23. Anonymous Arrival: Lila Crane and Sam Loomis go to see Al Chambers, the Local Sheriff, and his wife.
24. Unfounded Claims: Al Chambers is interested in the fate of Marion Crane (and Detective Arbogast) because he is the Local Sheriff.
25. Difficult Task: Lila and Sam ask Al Chambers to help them and he phones Norman Bates.
26. Partial Solution: Al Chambers explains something of the history of Norman Bates.

The Journey of Norman Bates

15. ***Spatial Transference/19. The Pivotal Nineteenth Function: Covering Up the Crime***: Norman Bates moves the body of his Mother into the fruit cellar.

The Journey of Lila Crane and Sam Loomis

23. Anonymous Arrival: Lila Crane and Sam Loomis meet Al Chambers and his wife at Sunday morning service.

Figure 12.4 (Continued)

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24. Unfounded Claims: Al Chambers tells them that the police would be interested in the case of Marion Crane if they reported it to them.

Difficult Task I

23. Anonymous Arrival: Lila Crane and Sam Loomis arrive at the Bates Motel and check in as "man and wife".
23. Anonymous Arrival: Lila Crane and Sam Loomis go to Cabin One.
24. Unfounded Claims: Sam Loomis is not really Marion Crane's husband
25. Difficult Task: Lila Crane and Sam Loomis search Cabin One together.
26. Partial Solution: Lila Crane and Sam Loomis discover the remains of the note that Marion Crane wrote to herself about the stolen money.

Difficult Task II

23. Anonymous Arrival: Sam Loomis goes to the reception of the Bates Motel to talk to Norman.

Difficult Task III

15. Spatial Transference/25. Difficult Task: Lila Crane mounts the stairs in order to reach the bedroom of Norman Bates' Mother.
25. Partial Solution: Lila Crane explores the bedroom of Norman Bates' Mother and Norman Bates himself.

Difficult Task IV

23. Anonymous Arrival: Lila Crane arrives at the fruit cellar in the basement of the old house.
25. Difficult Task: Lila Crane sees what she believes is Norman Bates' Mother.
26. Partial Solution: Lila Crane discovers the shriveled-up husk of a mummified face where Norman Bates' Mother's face should be.

Difficult Task V

25. Difficult Task: As Norman Bates enters the fruit cellar behind her, Lila Crane must try to avoid the fate of her sister.
26. Solution: Sam Loomis saves the life of Lila Crane.
27. Recognition: As his wig falls off, Norman Bates himself is revealed as the killer of Marion Crane and Detective Arbogast.
28. Exposure: Norman Bates is revealed as a psychotic.
29. Punishment: Norman Bates is confined to a mental hospital for the rest of his life.
30. ***Coda Function of Uncovering of the Crime***: The Prison Psychiatrist explains the psychological history of Norman Bates; the car containing the dead body of Marion Crane is pulled from the swamp.

Figure 12.4 (Continued)

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1. A Member of the Younger Generation	Lila Crane, who goes away for the weekend, leaving her sister, Marion
2. The Enthusiastic Heroine	Marion Crane, who willingly departs on a dangerous Journey, reacts incorrectly to the information donor and does not survive at the end; and Lila Crane, who returns and solves a Difficult Task
3. Tom Cassidy, the Used Car Salesman and the Patrolman	who attempts to warn Marion Crane about an upcoming danger
4. The Bad Dispatcher	Mr Loomis. who inadvertently dispatches the Heroine
5. The Information Donor	Norman Bates as Norman Bates who is hiding something bad that took place in the past (the murder of the Mother)
6. The Accidental Helper	Detective Arbogast, Sam Loomis, Al Chambers and his wife
7. The Murderous False Hero	Norman Bates-as-Mother who attempts to kill Lila Crane

Figure 12.5 The cast of characters in *Psycho*

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